GATCOMB'S MUSICAL GAZETTE

DEVOTED TO THE INTERESTS OF BANJO, MANDOLIN AND GUITAR.

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PICK 'EM OUT.

THE OLD BANJO.

BY LILLIAN PARKER.

Yes, massa, it am all dat's lef'
To cheer dis lonely ha't;
De fren's ob odder days am gone,
But we shall nebber pa't.
Fo' when ol' Gabriel blows him ho'n
An' sets dis tired soul free,
I'll tell him dat dis ol' banjo
Mus' go along wif me.

Chorus:—

Den I jes' takes my ol' banjo
An' tunin' up de strings,
It seems to sort o' 'min' me, sah,
Ob home an' odder t'ings.

An' massa, when I am sittin' heah
A warmin' in de sun,
I gits to t'inkin' ob de pas',
An' how my work's mos' done.
An' wonders if de blessed Lawd
Looks fru dis ol' black skin,
An' sees de soul a-hidin' dar,
Chock full ob shame an' sin.

Back to de ol' plantation, sah,
My spirit seems to fly;
Back to de place we used to lib,
My Dinah, sah, an' I,
I sees de ol' log cabin dar,
Beside de windin' stream,
An' fru de whisperin' leabes I see
De silber watah's gleam.

An' dar beneaf de harves' moon
De darkies dance an' sing,
When I takes out my ol' banjo,
An' makes de music ring;
Dese eyes am almos' blinded now,
Dis wool am gettin' gray,
But I jes' 'members all dose t'ings,
As if 'twas yesterday.

De spirits ob my lubbed ones come
An' hover 'bout de do',
When I 'gins playin' "Home, Sweet Home."
Jes' as I did ob yo'.
It seems my ha't mus' break in two
When one by one da go
An' leabes de ol' man heah alone,
Wif jes' his ol' banjo.

—*From the Chicago Inter-Ocean.*

"PLAYING BY EAR."

"Playing by ear" is a phrase well understood, but considered literally, has a ludicrous sound. Yet it no doubt reminds many teachers of miserable pangs they have suffered in trying to get some gifted "ear player" to use his brains. When one says to me, "He will undoubtedly make rapid progress with you, as he has such a great ear for music; he plays almost everything he hears right off, though he cannot read a note," I confess a feeling of terror creeps over me. What tribulation I will have in teaching a pupil of this kind!

For such pupils the most irksome task is that of using the eye and the intellect in learning to read music correctly. Now, the gift that nature has bestowed on them is not to be despised. But, like some other talents, it may be the ruin of its predecessor, from its lack of subordination to the higher faculties.

But what is meant by "a good ear"? Probably a ready discrimination of the various properties of musical sounds, united with a retentive tone-memory. In this respect a good ear is of great value, and worthy of cultivation. But what is the office of the ear in learning music systematically and scientifically? Surely it is not, with the average learner, to be the pioneer, the discoverer, the prime director of the work. The eye, the intellect, with its faculties of comparison and calculation, are to lead. The ear is rather the critic, the monitor, the censor. It is a juror in the case. It hears what is done, and notices blurs, discords, and various imperfections of tone, tune, and time. Here it is invaluable. But when as with many ear-players it becomes the main repository of information, and tone-memory is the chief prompter in all that is to be done, it proves a foe to successful study, and makes its possessors slow and tedious pupils. If, however, they would master themselves, and submit to patient study for a due time, their progress might be very flattering.

Given to pupils, "all ear" and the other "all study," the latter will be the easiest to teach and will make the most rapid progress, but perhaps not become a truly magnetic player. The ear-gifted must also study, too, and then they will surpass those not so favored as they. Praise is too often given to those who play wholly by ear, as if smarter than others who play by note. Such praise is not wisely bestowed. What these ear-players do is nothing to what they ought to do.

A young lady at a state fair sat down at a piano and played quite pleasingly. Then a piece of music was placed before her to try. "Oh," said her parents, "she cannot play that; she never learned notes; she plays wholly by ear"; and they both looked quite proud and complacent over the statement. They and the daughter were to be pitied for the loss of what "might have been."

A young man said to me one day with a triumphant tone and look: "I can play all kinds of instruments, but I can't read a note." "Well," said I, do you know you set a most pernicious example? The more you can do without ordinary study, the worse your influence is." The remark was made in good humor, and was so received; but was it not true?

It is often noticed that those who play by ear make more magnetic music than do players from notes. A reason for this is that they play *con amore*. It is an effusion of enjoyment rather than a recitation or task performance. Playing from memory, where it is done easily, gives a freedom and an unction that impart special charm to the performance, if one lets the spirit have liberty in the act. This may well be a stimulus to the memorizing of favorite pieces so thoroughly that the playing of them is an easy and enjoyable pastime.

The cultivation of tone memory is the privilege and the duty of every player. The principles are simple. First, impress the mind by careful listening and close attention. Second, repeat the impression many times. Third, make trials of recalling the impression. Fourth, do not overload the impression receptacle. Fifth, be patient, and be content to do a little at a time and that little many times over. A little success argues the possibility of more. The mind will at least yield to the training and obey better and better.

Of course, nothing herein written can be deemed to reflect on those who are deprived of sight. Their case is exceptional, but such of them as become good musicians will be found to exercise the higher faculties to an eminent degree. In the many cases where the blind prove successful teachers of music, it comes not from playing by ear, much less from teaching to play by ear, but rather from critical sensitiveness that will not be satisfied unless things are thoroughly done, and from compelling the pupil to use his own eyes, and exercise a sharp and thorough observation both for his own and his teacher's sake, instead of being allowed to lean upon his instructor both for sight and sense, as is too often the case.

In conclusion, let it be said that playing by ear before one has formed correct habits of musical study and acquired a proper execution is a hazardous pastime. But after such development it may afford not only a safe enjoyment, but great benefit. In fact, as soon as any piece is well learned and correctly executed, one may try to play it from recollection, with the ear as critic and arbiter.—*William C. Wright, in the Etude.*

UNCLE MOSE'S PRAYER.

Uncle Mose came down from the country to visit his son, who worked in the livery stable. Uncle Mose was a deacon in a little country church and was noted for his long, fervent prayers, but when his son Ike took him to the colored church in the city and when he heard the organ and gazed upon the well dressed darkies he felt as if the Lord was a long ways off. Uncle Mose had met the parson the day before, and what was his surprise when that person said during services, "We'll all join in pra'r wid Brother Mose Smith." Uncle Mose went down on his knees and threw his deep voice and soul in a prayer which shook the rafters. As he came to the close his old white head was shaking and his voice was bringing each saint and sinner to the shouting point:

"O Lawd, we know dat we is weak in dy sight an hab been follerin after things which sabor uv de debil, but, O Lawd, we know dat dow in dy richness of mercy gwine tuw swipe hit offen de big book an say, 'Yo' count is squah.' Huccome we

hain' been doin right ez during de las' month, nor de las' week, ner de last day, but, O Lawd, please swipe hit offen de big book—yeah, swipe hit off. When de pale hoss an de white rider cum ridin down from de valley uv de shadder uv death, de pale rider gwine swung his lef' laig outen de stirrup, cotch us by de shurt, jerk us behin him an b'ar us 'way to de blazin sun, an when we put our foot upon de sun's uv de sho' fotch de boat up close to de bank, an ez we gits in de seat den waf' us an row us away to de glory lan. Amen."

"How did dat pra'r go, Ike?" said he as he went home.

"Pap, dar wern't but one 'jection, 'specially your gestures. When you talked about de pale rider swingin' his lef' laig outen de stirrup, you kicked Sister Brown right in de side."—*Louisville Dispatch.*

PICK 'EM OUT.

Our first page cut this month is an innovation on its predecessors. It will readily be recognized as a collection of portraits of musical artists on banjo, mandolin and guitar, most of whose faces are familiar ones to our reader. This collection is the idea and work of an experienced banjoist himself, and was originally issued by him. We refer to Mr. Joseph Cullen, of Washington, D. C. The names of these artists follow. See, however, if you can "pick 'em out."

B. E. Shattuck, Lew Crouch, Reuben Brooks, Harry Denton, T. J. Armstrong, A. C. Robinson, Valentine Abt, Luis T. Romero, Wm. S. Baxter, Parke Hunter, Vess Ossman, John H. Lee, Mrs. F L. Turner, Miss Leech, Grant Bower, H. Denton, Jos. Cullen, Ike Brown, Geo. W. Gregory, V. Ossman, Miss N. L. Eibel, Walter Jacobs, Horace Weston, Johnson Bane, H. T. Ramseyer, J. R. Currier, Arthur Yundt, Dave Ramseyer, L. B. Gatcomb, M. Rudy Heller, Geo. L. Lansing, A. M. Dufour, A. A. Farland, R. Brooks C. L. Partee, W G. Collins, Geo. Carr, Thos. E. Glynn, P. W. Newton, C. S. DeLano, Wm. M. Huntley, Cad Mays, Wm. Farmer, Fred L. Turner, P. C. Shortis, L. H. Galeucia, John M Turner, Dore Brothers, Arling Shaeffer, A. D Grover, Miss Leech.

THE NEW WAR SONGS.

Who will write the new successful war songs? Many recall the favorites of 1861-65. Some of them lacked high literary and musical merit, but nearly all were stirring in theme and tenor and went to the popular heart. M. L. Rayne, in writing in the *Chicago Times-Herald*, alluding to the old-timers, says: "In 1862 George F. Root wrote many memorable war songs, and whether they were inspired by genius or the demand of the public or the needs of patriotism it is certain that all these requirements were united in them. His 'Just Before the Battle, Mother,' was composed especially for Jules Lumbard, the famous war singer, who, when patriotism lagged and men refused to enlist roused them to the wildest pitch of enthusiasm by his power of song. On the day that Mr. Root composed 'Just Before the Battle, Mother,' he gave it to Lumbard in the grounds of the old court house. It was during the enlisting of soldiers and thousands were assembled in the place. That night he sung it there from the original manuscript, which he still has, and the bands took up the air and the crowds joined in the chorus with him. 'Dixie' is one of the most fetching and inspiring melodies ever sung in any land. It was considered during the war a war song of the rebellion, but it was nothing of the sort. The southern people, with a fine appreciation of its melodious catch line, simply adopted it after it had been written by a northern man, Dan Emmett, for Bryant's minstrels two years before the war, and in the city of New York. But Mrs. John Wood introduced it into New Orleans in 1861, when Susan Dennin marched at the head of a band of zouaves on the stage of the Varieties, singing, "I Wish I Was in Dixie!' The audience went wild with enthusiasm, and from that time 'Dixie' became to the South what the 'Marseillaise' is to France. It was the Washington Artillery that had the time arranged as a quickstep. Carlo Patti was the leader of the first orchestra that played 'Dixie.'"—*Musical Courier.*

RELIC OF WAR TIME.

A violin and case captured with General Lee's wagon train on the retreat from Gettysburg, Pa, is to be exhibited at the Waynesboro, Pa., centennial. It belonged to the Confederate General Archer, who was killed in that battle. It was valued at seventy-five dollars, and a paper in the case stated that it was to be "raffled off" as soon as the chances were made up. Major Martin Waynesboro, the owner, was at Welch Run the Sunday evening the wagon train passed along in charge of the Union forces. A Union cavalryman had this violin strapped on behind him and he asked him to see it. He was struck with its fine appearance, being then without a scratch and beautifully inlaid around the edges. Major Martin asked the soldier if it was for sale. He said it was and asked five dollars. He offered him three and a half and the bargain closed. It was a great find, even if it was a Sunday evening transaction. Since then the violin has passed through some pretty violent scenes at college and elsewhere and is hence a little off color. For ten years past it has been unstrung. It has a splendid tone, and of course is invaluable as a war relic. —*Music Trades.*

A Burlington girl is learning to play the cornet, and her admirers speak of her as "the fairest flower that blows."

TRIBUTES TO S. S. STEWART.

The death of S. S. Stewart, the well known banjo manufacturer of Philadelphia, is a distinct loss to the profession and is to be deeply regretted. The announcement of his untimely taking off will come as a shock to players on both sides of the Atlantic who are yet unaware of his disease. His passing will be deplored by all who have the interests of the banjo at heart.—*The Cadenza.*

It is with sincere regret that we chronicle the sudden demise of S. S. Stewart, the noted banjo manufacturer and music publisher, whose death occurred April 6th at his home in Philadelphia.

He had been ailing for some time, and while his death was not unexpected yet the entire banjo fraternity now realize that in his death they lose one of their brlghtest members.—*The Chicago Trio.*

His death will be looked back upon as an epoch in the history of the banjo, and the loss to the profession and his immediate familiar friends is not easily reckoned. —*The Troubadour*, London, Eng.

HAD NO USE FOR IT.

"I'll pay no more," shouted Gimbly, when the insurance agent called on him. "No more accident policy for me. Let 'er lapse. It's just the same as burning money for me. No use in arguin' or pollyin' now. I'm done donatln'. I wouldn't give a dollar on the million to be insured against accident."

"What's the matter, man? Our company's good as gold."

"I don't care whether it is or not. I'm accident-proof. When I was learnin' to ride my bicycle I fell off 200 times by actual count, and never as much as sprained a finger. I was in a run-away where four other people were all jammed up, and I didn't have a scratch. Two months ago I was in that railroad wreck and every living soul in the car but myself was hurt. Less than one week ago I sat down on an icy sidewalk with such a sudden jerk that I lit on my own hat. I fell off the street car this morning, dropped through the open cellar door when I went home to lunch, and was standing right beside my stable man when a horse kicked him clear across the barn, and I am just as sound as the day I took out that policy. That's just my infernal luck. Not another dollar will you get out of me."—*Detroit Free Press.*

We acknowledge with thanks the receipt of wedding cards of Mr. George A. Austin, the well-known and popular teacher of banjo, mandolin and guitar at New Haven, Conn., and Miss Alice F. Smith of West Haven, the ceremony taking place at the home of the bride's parents July 21. Mr. and Mrs. Austin will be at home after Sept. 1, at 9 Warren street, New Haven.

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1 inch,	1 "	1.00

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Advertisements under the heading "Prominent Teachers of Banjo, Guitar and Mandolin," two lines, $1.00 per year; additional lines 50 cents per line.

Subscribers who receive the "Gazette" in a red wrapper will understand that their subscription expires with that number, and will please renew promptly to avoid delay.

AUGUST AND SEPTEMBER, 1898.

EDITORIAL.

"The Reveille" is the name of another new-comer in the shape of a banjo, mandolin and guitar paper, and it comes to us all the way from San Francisco. It has a good "get-up" and we wish it success. C. H. French is the editor and publisher.

"The Musical Tempo sagely concludes editorially that the teaching season is growing shorter with the advent of the bicycle. There is no doubt of it. Pupils on the banjo, mandolin and guitar are to a large extent devotees to the "wheel" and the one gives way to the other as warm weather comes on, and is not resumed in earnest until September is well along.

The war is still "on," but Spain is fast becoming "hors du combat." At this writing the dons have already made overtures for peace through the French ambassador, and let us hope that when the next GAZETTE is issued peace will be a settled fact. Let us hope so, and that we may see business take on a decided and lasting impetus. This is a great country and once we wake up to a realization of it Uncle Sam should be able to find plenty to keep the wheels of industry moving.

CONCERTS.

Following is a sample program of Sunday evening concerts given under the direction of Prof. Wm. Sullivan, of Montreal, by his orchestra at Hotel Roberval, Roberval, P. Q: 1, violin solo, 7me concerto, DeBeriot, W. Sullivan; 2, piano solo, Nocturne, Chopin, M. Eichhorn; 3. banjo solo, Nearer My God to Thee, Var. by Farland, W. Sullivan; 4, violin solo, Nocturne, Chopin, Op. 4, No. 2, W. Sullivan; 5, piano solo. Liszt's 12th Rhapsody, N. Eichborn; 6, banjo solo, Il Trovatore, Farland, 7, violin solo, Polonaise, Wieniawski; 8, piano prelude, Bachmainoff, *a.* violin solo, Berceuse, B. Godard; *b.* Kujawiak, Polish National Dance, Wieniawski; 10, banjo solo, Old Folks at Home, var. by Stewart, Sullivan.

Farrand's fourth annual concert at the Turner Opera House, Menominee, Mich., Monday evening, May 22, was largely attended by the society people of Menominee and Marinette and proved a success as in the past. The Euterpe Club's playing was something fine, and the club was called upon several times for the repetition of their numbers. Farrand and Moulton's banjo and guitar duet as usual was another musical triumph. Mr. Farrand's mandolin solo, Impromptu, or duo for one mandolin, was a triumph in the art of mandolin playing and showed his complete mastery of the instrument, revealing beauties of harmony and execution hardly deemed possible in this instrument.

The concert was an immense success, being good in every particular, and the people of the city appreciate Mr. Farrand's endeavors to make it so by giving him a liberal support.

The souvenir programs were in keeping with the other fine features of the entertainment. The covers were handsomely embossed in patriotic designs, one scene representing the bivouac of a company of United States soldiers.

From Walter Jacobs, Boston, "In High Society," by Edward Holst, piano solo, 50 cents; guitar solo, 40 cents; two mandolins and guitar, 50 cents; mandolin and piano, 50 cents; two mandolins, mandola and guitar, 60 cents; two banjos, 50 cents.

"Little Minstrel Waltz," guitar solo, 30 cents.

MUSICAL SOUNDS.

It is a curious fact in the history of sounds, that the loudest noises perish almost on the spot where they are produced, whereas music, or musical tones, may be heard at a great distance. If a Cremona violin, a real Amati, be played by the side of a common fiddle the latter will sound much the louder of the two; but the sweet brilliant tones of the Amati will be heard at a great distance to which the other cannot reach. It has been stated that at Gibraltar the human voice has been heard at a distance of ten miles. It is a well-known fact that the human voice can be heard at a distance which the loudest roar of a lion cannot penetrate. If we approach within a mile or two of a fair or celebration, we may faintly hear the clamor of the multitude, but very distinctly the band of music which is playing for their amusement.

THE OLD CAMP GROUND.

[*Written for the Gazette by W. B. Leonard.*]

There are beautiful scenes that I ne'er will forget,
Away up on the old Racket River,
And oft in my thoughts I can picture them yet
And my love for the place I'll ne'er sever;
There the noisy old stream goes a murmuring by
As it has since the world was discovered,
And the mountains look down from their realm so high,
With their pleasant old faces uncovered.

There's the old hunting-boat, tightly moored on the beach,
By the path we had made by much stamping,
That led from the landing through briars so rank
Up to where we were pleasantly camping.
I can see the white tent through the thicket so green,
I can hear the old camp fire cracking,
I can smell the "jerked venison," so tender and lean,
And the cakes that the cook is a-stacking.

There the lazy, gaunt hound, with his long velvet ears,
Tries to sleep while the flies are a-biting,
And a broad-shouldered woodsman of forty some years,
With a splinter, his pipe he is lighting.
There's a string of "specked beauties" hung up on a tree,
On the ground there's a rod and fish basket,
A picture more charming can one seldom see
And I'm sure they would ne'er care to ask it.

Now, 'tis night, and we lie on our sweet balsam bed,
As the wind it is gently sighing,
And we hear the weird owl as he hoots o'er our head
And the "catamount's" pitiful crying.
Then before we're aware, we are wrapped in deep sleep,
While outside the mosquitoes are humming,
And we wake as the sun o'er the high mountains peep
Then we hear the shy partridge a-drumming.

Adirondacks, New York.

MORLEY, N. Y., July 11, 1898.

MY DEAR GATCOMB: I am spending a few days at my summer plaee, and "resting up" after a busy year of teaching in the South. My past season there was the most successful of any I have had. I may have a summer class in Western New York, but as yet am not certain. Enclose a little poem descriptive of our camp. Fraternally,

W. B. LEONARD.

"Ike" Brown, the well-known banjoist of North Adams, accompanies a business order to the L. B. Gatcomb Co. with a reference to his son Harry (by the way, a first-rate banjo player himself), who writes from Santiago, where he has been with the Second Mass. Regiment, that he has been through the whole "shooting match," is well and thinks he can hold a job on the sewers on his return as a result of digging trenches.

L. B. Gatcomb's list of compositions contain many well-known writers and arrangers. —*The Musical Tempo.*

Prof. Wm. Sullivan, who is a director of the orchestra at the well-known summer resort at Hotel Roberval, Roberval, P. Q., has been making a hit with his banjo playing. One of his right hand men is Mr. Eichborn, pianist, who is a fine player and is at the Roberval for the second season. Mr. Sullivan has been there four summers.

S. Duncan Baker, Natchez, Miss., is a banjo enthnsiast and much interested in the development of that instrument. It was under his auspices that Farland gave a recital at Natchez, May 22, which was a great success.

C. H. Bartlett, of Holly, N. Y., is another banjo devotee. He is an experienced and able teacher.

It is some little time since we heard direct from B. F. Russell of Buffalo. "Russ'" is no doubt holding up his end of the banjo business in Western New York.

E. M. Hall's "Annexation March" is one of the finest published for banjo and piano solo. It is one of the best "sellers" in that line. Published by the L. B. Gatcomb Co.

Arling Shaeffer, of Chicago, is one of the men who knows how to advertise and advertising pays. See his instruction book "ad" in another column.

Rapisarda's "Catania Waltz," recently published by the L. B. Gatcomb Co., should be in the hands of every mandolin player for a solo. Send for it.

Thos. Hawkins, a young man employed in Lyon and Healy's factory, Chicago, while bicycling, was struck by a train July 23, at Whitmer, Pa., and instantly killed.

Every banjo and player should have one of "Rapp's Protection String Cases" to preserve their strings this hot weather. The L. B. Gatcomb Co. keeps them. See "ad" on page 14.

We had a call recently from our old friend, Mr. George C. Dobson, who has made money enough in the banjo business to retire from active business. He makes his home in Roxbury. George was the pioneer teacher of the banjo in Boston, W. F. Bacon being the second.

"Roosevelt Cavalry March," by George Barker, is a big seller. Arranged for all instruments. See W. L. Hazen's advertisement, page 14.

Walter Jacobs advertises some of his latest music in another column.

Now is the time to buy a box of "Odell's Perspiration Powder," for the hands. Recommended for all string instrument players. See page 15 for notice.

W. F. Stratton, of Lowell, must be doing a good banjo business during dog days, as we receive an order from him every few days.

The Grover Bridge is in as much demand as ever, so V. B. Johnson and Co., proprietors, of this city, say. It will carry you safely across.

Gad Robinson is putting in the summer at Bridgewater, where he is interested in some speedy trotting stock. Gad had a great coat of tan on his cheery "phiz" when in town last week.

Louis H. Ross and Co., music publishers, formerly of 22 West street, have removed to 178 Tremont street, where they are more commodiously situated. See their "ad" in another column."

Walter M. Bacon, the treasurer of the White-Smith Music Publishing Co., is fishing and otherwise enjoying a two weeks' outing at Belgrade, Me.

Myra Marie Cobb, of South Royalston, is pushing her various publications from her home in that place, and is meeting with good success.

W. F. Bacon, the old-time banjoist and amusement manager, has two sons in the service of "Uncle Sam," both being members and one an officer in the Fifth Massachusetts Regiment. W. F. himself is a veteran of the Civil War.

Miss Laura W. Upton, the talented banjoist and pianist, whose studio is at 113 Warren avenue, is spending her vacation at East Unity, N. H.

Miss Grace C. Phinney, the popular banjo and mandolin teacher of Cambridgeport, is spending the month of August at Poland Springs, Me.

Prof. P. R. King, the highly successful teacher of banjo, guitar and mandolin, of Chicago, is director of several clubs and orchestras. At a recent concert he presented a great novelty in the shape of a mandolin and guitar club of little folks ranging from eight to twelve years of age and consisting of twenty members. Their performance was highly creditable.

The following clipping is from Los Angeles, Cal., paper:

"E. M. Hall illustrates the changes in the style of playing the banjo since the time of its invention in 1831, and gives an exceedingly interesting little history of the instrument. Mr. Hall is an artist who plays the banjo with the swing, dash and verve of a master."

Miss Maude A. Emerson, who ranks among our leading teachers of banjo, mandolin and piano, is recuperating rapidly among the New Hampshire hills. Her address until the first of September will be Tilton, N. H.

Had the pleasure of meeting Mr. Lansing and members of the Boston Ideal Banjo Club. They played to a large and appreciative audience here at Turner Hall last evening. The ensemble playing of the club is superb, and I don't think it can be equaled by any other similar organizations on the road.—*The Chicago Trio.*

Signor G. Rapisarda, the brilliant young mandolinist, has filled quite a number of engagements during the warm season thus far despite the fact that it is the dull time of year. He expects to do a large business next season.

We note from our American exchanges that the banjo is once more the "rage" and "craze" of well known leaders of society and millionaires in New York, and that no social function is complete unless there are some banjo items on the programme. Why do Americans "pick up" and "drop" at a moment's notice their national instrument? We feel quite safe in stating the banjo in England is steadily increasing in popularity, and it has too many good qualities to be served in this way. We hear of very few instances where the banjo, when once begun, is laid aside, at least for long together, and if our American cousins are not careful, we shall be "showing the way" soon.—*The Banjo.*

Mr. L. H. Galencia of the Boston Ideals we notice with pleasure, is nearly recovered from his attack of inflammatory rheumatism.

Messrs. Mays and Hunter, who are performing at the Metropolitan Music Hall, are great favorites there. Our representative called in a few evenings back and heard these talented artists play "L'Infanta," "Killarney," in imitation of two mandolins, and a well known American air. On being recalled they gave an imitation of an old, and very nasal Jew singing, "is yer Mammie always wid yer," again being recalled, they played the well known imitation of church service and parson's sermon.—*The Banjo.*

E. M. Hall, the noted banjoist with Primrose and West's Minstrel's, played the 28th and 29th of March at Portland, Oregon. Mr. Hall played his "Annexation March" to illustrate modern banjo playing and met a cordial reception from his audience.—*The San Francisco Reveille.*

Mr. F. S. Gerrish, who has been in Los Angeles for the past year, for his health and associated with C. S. DeLano, has re

turned to his home in Grand Rapids, Mich., where he will open a studio in the fall. Mr. Gerrish is a finished player of the banjo and a talented composer.

The pupils of the Misses Stirling of Mobile, Ala., gave a musicale Saturday evening, June 4, which was a very pleasant affair, an exceptionally fine programme being rendered.

Mr. Ralph D. Marshall, the banjo and mandolin player and teacher, and Miss Bertha M. Walen were married July 6. Both are well known and popular in society circles.

Mr. F H. Whetsel, the popular banjoist of St. John, N. B., writes he filled a two weeks' engagement at Theatre Royal, Montreal, recently, and also played at the Academy of Music, that city. From there he performed a week's engagement in Toronto. The Montreat papers gave him a good send-off.

E. M. Hall, who has been playing the New England circuit during the summer, will be found with Wilson and Cleveland's Minstrels for the season of 1898-9, opening at Elmira, N. Y., Aug. 1.

Mr. A. A. Babb was down from Lake Winnepesaukee July 19, to join the Ideals who played for the Boston Paper Trade Association at their outing at Marblehead. The Ideals have furnished music for this association for years.

Mr. G. L. Lansing and family will probably pass August at Blue Hill, Me.

F. T McGrath, who is spending the summer in Boston, will probably return to Savannah, Ga., in the fall, where he had a very successful season last year.

Mr. J. Earl Rabbe, the well-known and experienced banjo, mandolin and guitar teacher of Columbus, O., gave in connection with Mr. J. L. Gruber, impersonator, a pleasing entertainment in Groveport, O, July 6. Mr. Rabbe's studio is 50 Columbia Building, Columbus.

Joseph Cullen, the popular banjoist of Washington, has had a good teaching business the past season at his studio, 1451 S. street, N. W. Mr. Cullen is a conscientious and painstaking teacher.

We note that Prof. William Sullivan, of Montreal, is in charge of the orchestra at Hotel Roberval, Lake St. Johns, P. Q., this summer. This is his fourth season in this capacity and shows the professor's popularity.

Manager C. C. Williams of John C. Haynes & Co., will take his usual vacation trip to the Berkshire Hills about the first of August. He will follow his usual practice on similar trips, and will drive the entire distance in his team.

The GAZETTE improves this, its first opportunity, to extend congratulations and best wishes to Mr. and Mrs. Horace Huron, whose marriage took place recently at the bride's home, Flint, Mich. Mrs. Huron came from that city, where as Miss Nellie Mae Watkins she was widely and popularly known. Mr. Huron is a well-known banjoist and humorist, and poetical editor of the *Cadenza*, published by the C. L. Partee Co. of Kansas City.

Miss Dasa Harmon, mandolin, banjo and guitar teacher, elocutionist and concert soloist, late of Boston, has established herself in New York city, and is prepared to accept engagements. She is well known as a teacher and performer.

MUSICAL WORLD.

Some of the newspapers have published obituary notices of Henry Distin, the band instrument manufacturer of Philadelphia. Mr. Distin writes that he is not dead; that the man who died was another Distin.

The Boston Symphony Orchestra has been in existence seventeen years, and in that time it has had four conductors: Mr. Georg Henschel, Mr. Wilhelm Gericke, Mr. Arthur Nikisch, and Mr. Emil Paur.

The Boston Ladies Symphony Orchestra for next season will be made up of the best players in that, and the Clara Schumann Ladies Orchestra, of last season. Frank W. McKee will be the director, and they are to make a long season under the management of the Central Bureau.

There has been discovered among the Ute Indians of Colorado a sort of clarinet which is a sweeter and more plaintive tone than any of our orchestral instruments.

Music forms the universal language which, when all other languages were confounded, the confusion of Babel left unconfounded. The white man and the black man, the red man and the yellow man, can sing together, however difficult they may find it to be to talk to each other.

The imports of Swiss music boxes into this country are steadily decreasing. The Swiss makers lay the trouble to the hard times and the war, but, as a matter of fact, the American made music boxes have been steadily absorbing the market. Even in the last twelve months the imporls have greatly decreased. In May, 1897, they were $11,583. For May of this year they are but $4,444, or only about 35 per cent. of what they were even a year ago.

William Kozeck, 78 years of age, an old Polish violinist, was found a few days ago dead in his room, in East Third street. He had hanged himself by the G string of his bass viol. On a table in the room was a pawnbroker's ticket for a bass viol, a few crumbs of bread and an empty can that had contained milk. Kozeck was at one time considered one of the best bass viol performers in the country. He had been a member of Theodore Thomas' and Seidel's orchestras and had played at the Metropolitan Opera House and elsewhere.

GRACE NOTES

"May I print a kiss on your cheek?" I asked.
She nodded her sweet permission.
So we went to press, and I rather guess,
I printed a large edition.
—*National Advertiser.*

"Jehiel seems to be kinder breakin', don't you think?" asked the neighbor.

"He's losin' sleep is what's the matter with him," Mrs. Jason explained. He insists on settin up every night till 16 minutes to 1 jest to show his devotion to the cause. —*Indianapolis Journal.*

Police Inspector—"How is it you were asleep on your beat?"

"Constable Murphy—"Whoi, sir, yez know there have bin a lot av burglaries in the neighborhood av late, an' Oi knew the burglars wudn't come near me so long as Oi was awake, so Oi wint to slape so as they wud come an' Oi cud catch thim! —*London Fun.*

Mrs. Passion—"There, that's the last time I'll stand his impudence. I'm going to the landlord to have the elevator boy discharged."

Mr. Passion.—"No good, my dear, he knows the ropes too well and has too great a pull.—*Boston Ideas.*

Visitor (hearing the piano in the next room): Is that your daughter? She appears to be playing with only one hand.

Gentleman of the house: "Yes, her fellow is probably playing with the other."

The young woman was playing a difficult selection from Wagner. In the midst of it she stopped in confusion.

"What's the matter?" inquired one of the company.

"I struck a false note," she replied.

"Well, what of it?" asked the other. "Nobody but Wagner would know the difference, and he's dead."

Blynkins—"I always thought that young chap, Dumleigh, would come to time."

Wynkins—"Been successful, has he?"

Blynkins—"Yes, indeed; he's arousing the country."

Wynkins—"Ah! In what way?"

Blynkins—"Making alarm clocks."—*Baltimore News.*

He—"When I was a child, don't you know, I fell off my rockin' horse and was knocked senseless."

She—"Oh, what a pity you weren't treated for it at the time. "It's too late now, I suppose."—*Fun.*

Tuttle—"The professor finds it impossible to get away from his work."

Newton—"Is that so?"

Tuttle—"Yes; he went to the seashore, and the first thing he struck was a school of fish.—*Texas Sifter.*

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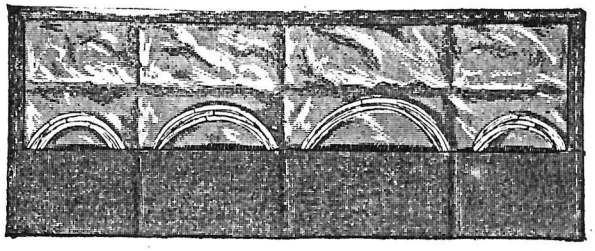

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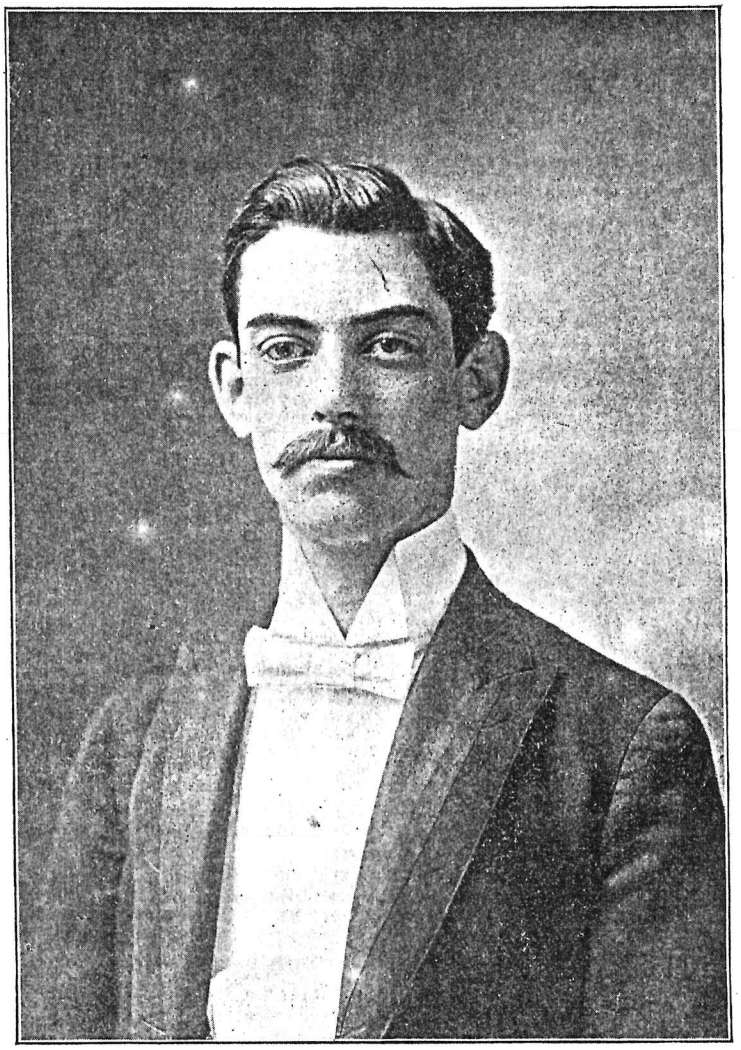

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